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THE SIREN

(Die Sirene)

OPERETTA IN THREE ACTS

From the German by

LEO STEIN and A. M. WILLNER



Music by

LEO FALL

English Version by

HARRY B. SMITH

Price, \$2.00 Net.

JOS. W. STERN & CO.

102-104 West 38th St.

New York

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CAST OF CHARACTERS

AS PRODUCED BY MR. CHARLES FROHMAN AT THE
KNICKERBOCKER THEATRE, NEW YORK, AUGUST 28th 1911

Baron Siegfried Bazilos,	Minister of Police in Vienna	Frank Moulan
Clarisse, his wife.....		Elizabeth Firth
Grión, a Court Official.....		Gilbert Childs
Armand, Marquis de Ravallac.....		Donald Brian
Malipote, Bazilos' Secretary		F. Pope Stamper
Lolotte.....		Julia Sanderson
Hanibal Beckmesser, a veterinary surgeon.....		Will West
Frau Eisenbehr, keeper of a port tavern		Florence Morrison

THE SIRENS

Suzanne, called the sweet mouse	Moya Mannering
Yvonne, called the white rabbit	Pauline De Lorme
Justine, called the firefly	Clementina Dundas
Pepi, called the Humming bird	Sara Carr
Mimi, called the mermaid.....	Jane Hall
Ninon, called the magpie.....	Beatrice D'Essling
Franzi, called the butterfly.....	Helen May
Alberta, called the poodle	Gene Cole
Toni, called the kitty cat.....	Eithel Kelly
Magda, called the dragon fly	Louise Donovan
Robertine, called the gazelle.....	Veronique Banner
Freda, called the goldfish	Ethel Davis
Ladislav, Bazilos' servant.....	Victor Le Roy

SOCIETY WOMEN—Jacqueline Du Barry, Florence Mack, Anna Kuehl, Frances Ceratt, Marie Hurst, Audrey Burton, Molly Alexander, Edith Allen, Sydney Baram, Molly Wyndham, Marie Butler, Florence Farmer, Caroline Puliam, Adelaide Kornau, Clara Eckstrom, Minnie Martrit, Hazel Flint, Edith Burch, Leah Lennox, Candida Dundas, Alice Ashe, Edith Lennox, Bessie Durant, Constance Hyatt.

OFFICERS—John O'Hanlin, Walter Gilbert, Robert B. Toms, Gilbert Coleman, Winship Fink, Roger Davis, George Wharton, Charles Vandiveer, Theodore Walters, Edwin Stone, Luther Mott, Edwin Burch, Edward Marshall, Lester Ostrander, Henry Holt, George Johnson, Ralph O'Brien.

The action takes place in Vienna. Time—The Present.

SYNOPSIS OF SCENES.

ACT I.—Private office of Bazilos, Minister of police.
ACT II.—Conservatory in the house of Bazilos.
ACT III.—Railroad junction in the suburbs of Vienna.

Produced under the stage direction of **Mr. Thomas R. Reynolds.**

The orchestra under the direction of **Mr. Harold Vicars.**

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The Siren

Operetta in 3 Acts

By LEO STEIN and A.M. WILLNER

Music by LEO FALL

English Version by HARRY B. SMITH.

No 1. Introduction.

(Bazilos, Malipotte, Sirens)

Lyric by
HARRY B. SMITH.

Music by
LEO FALL.

Lively.

The musical score for the Introduction is written for piano. It begins with a treble and bass clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo is marked 'Lively.' and the first system is marked 'p' (piano). The score consists of four systems of music. The first system has four measures. The second system has four measures, with a 'f' (forte) dynamic marking in the third measure. The third system has five measures, with a 'mf' (mezzo-forte) dynamic marking in the first measure. The fourth system has five measures, with dynamic markings of 'ffz' (fortissimo zingando), 'p' (piano), 'mf' (mezzo-forte), and 'p' (piano) across the measures. The music features a variety of note values, including eighth and sixteenth notes, as well as chords and rests.

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B. a - tion They may, per-haps with sword and pen. They

Sop. SIRENS. They may, per-haps with sword and pen.

Alto.

B. made the laws to rule a na - tion But love - ly wo - men

B. rule the men. A - round her fin - ger she can

SIRENS 'Tis ea - sy quite to rule the men.

B. *twist them They tell their se-crets on de-mand ————— There*

B. *is no man who can re-sist them My elev-er pets My smart co-quettes My*

B. *poco rit. a tempo fem-i-nine de-tec-tive band. A smile, a kiss, a soft hand*

B. *pres-sing Suc-ceed where oth-er mea-sures fail The*

SIRENS

We find they ver-y rare-ly fail.

rit. *a tempo*

B. cul-prit read-i-ly con-fes-sing, And then too late he learns his

rit. *a tempo* *mf*

pp

B. fate, too late he learns his fate. For then poor chap' He's in the trap, He's in the

pp

trap, The vic-tim we have sought, caught, caught, caught!

SIRENS.

Men, sil-ly men, their se-crets nev-er hid-ing, naught from us dis-

(ALL)

guise, And then too late they find they've been con-fid-ing to ^{my}his charming

spies.

pp

MALIPOTTE

Your

M. B. BAZILOS

bills for dress are real-ly shock-ing! Yes, yes, their charms must

SIRENS

Our charms you know must be dis-played

B. MALIPOTTE

be dis-played. Why must you have em-broid-ered stock-ings? SIRENS

We

BAZILOS MALIPOTTE

Un-doubt-ed-ly they are an aid. Why

need them. they are tools of trade.

M.

all those la-cés so ex-pen-sive? Why ev-'ry one a sa-ble

M.

cloak? Of hats you have a stock ex-ten-sive. And

M. *poco rit.* *a tempo*
 jew-el-ry, And lin-ge-rie. At this rate we shall soon be broke.

M. Why must you get your gowns from Pa - ris? And why a new one

M. *rit.* *a tempo*
 ev-'ry day. Of course you must be up to date. — But

SIRENS

We have to dress the parts we play.

M. this ex-pense is too im-mense Now do be wise E - con - o-mize. It's wrong you

BAZILOS

Now do be wise E - con - o -

M. know you must go slow We must say no, no, no! No! No! No!

B. mize! Go slow! We must say no, no, no! No! No! No!

pp

SIRENS

Men, sil-ly men, we must fas - ci-nate them be a smile of guile.

Please re-col-lect, if they're to cap-ti-vate them they must dress in style.

MALIPOTTE & BAZILOS.

Please re-col-lect, if we're to cap-ti-vate them we must dress in style.

ff

No 2 Ensemble and Song

Beware of the Sirens

Lyric by
HARRY B. SMITH

Armand, Bazilos. Grion, Sirens

Music by
LEO FALL

March tempo Moderato

ARMAND

BAZILOS

SIRENS

La-dies fair! Your o - be-di-ent slave! It is he! It

mf.

ARMAND

is he! I heard all, and your par-don I crave. With a kiss let me

A pay you For the com - pli-ment sweet that you gave. La - dies,

Allegretto

A thank you, I am grate - ful, Just in time it seems am

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A *rall.*
I. Of such kind words I'm un - worth - y, And your praise is much too
BAZILOS
Our

A high. GRION It

B si - rens are mere gid - dy flirt - ers. They real - ly seem in love with him.

a tempo

G looks as if they were de - sert - ers. Our chance to cap - ture him is

G

slim.

A

ARMAND

Ah, there is mag - ic in the charm the si - ren

A

brings, None can re - sist the song the si - ren sings. —

A

p

ff

Allegretto

The Si - rens have beau - ti - ful fa - ces And

p

necks of the snow-i - est white The Si - rens wear lov - li - est la - ces And

gems that are dazzling bright. No more like the dream of the po - et They

sing from the depth of the sea. They're quite up to

date and they know it But still more al - lur - ing to me;

Still more fas - ci - nat - ing to me. So if your

mf

boat you are steer - ing In wa - ters so calm and so blue, Keep watch for the

mf

Si - rens ap - pear - ing; They lie in wait for you. Be -

mf

In Waltz Moderato tempo

ware, be - ware of the Si - rens, Al - though their song is

ff *p*

sweet. _____ A mag- -ic charm e'er en - vi - rons All

ff

men they chance to meet. _____ Be - ware! _____ their spell is en -

dur- -ing And fills _____ the heart with re - gret. _____ Their

eyes and their lips are al - lur - ing and none who kiss them ean e'er for -

SIRENS

Their

f

Allegretto

ARMAND

get. _____ The Si-rens to -

S

kiss none can for - get _____ none can for - get.

pp

day, how en-tranc-ing Their frou frou of silk; their per - fume

The Si-rens can tempt to ro-manc-ing And lead a man to his doom.

The charm of a waist ver-y slen-der The spell of a gown de-colle-

te; The lure of a smile sweet and ten-der; The look that says "Do while you

may;" The lips that are yours for a day. A sor-cer-

ess she be-guil-ing Your heart in a mag-ie-al way. You know while at

you she is smil-ing she smiles but to be - tray Be -

ware, be-ware of the Si-rens, Al-though their song is—

SIRENS

Be-ware, _____ be-ware, be-ware the song the

ff *p*

sweet— A mag-ic charm e'er en-vi-rons All

Si-rens sing. Be-ware, _____ be-ware, be-

ff

men they chance to meet. Be-ware! Their spell is en-

ware the song the Si-rens sing.

dur - ing And fills the heart with re - gret. Their

S The song that they

eyes and their lips are al - lur - ing to all, Be - ware! Be -

S sing is al - lur - ing to one and all. Be -

rit.

f

rit.

Andante

ware the song of the Si - rens!

S ware the song of the Si - rens!

pp

ff

No 3. Duet.

Wallflower Sweet

Lyric by
HARRY B. SMITH

(Clarisse, Armand.)

Music by
LEO FALL

Lively Waltz tempo

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Lively Waltz tempo' and 'pp'. The piano part features a simple waltz rhythm with chords in the right hand and single notes in the left hand. The vocal duet begins with Clarisse singing 'A wall-flow'r' and Armand singing 'tra la la la la!'. The piano accompaniment continues with the same waltz rhythm. The duet continues with Clarisse singing 'bloomed in a cor - ner,' and Armand singing 'Ad - mir - ers all seem - ing to scorn her.' The piano accompaniment changes to a more complex harmonic structure. The duet concludes with Clarisse singing 'Then a young cav - a - lier chanced to pass by' and Armand singing 'And hap - pened to see that'.

CLARISSE *pp*
A wall-flow'r

ARMAND
M'm — M'm — tra la la la la!

CLAR.
bloomed in a cor - ner,

ARMAND
Ad - mir - ers all seem - ing to scorn her.

CLARISSE
Then a young cav - a - lier chanced to pass by

ARMAND
And hap - pened to see that

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CLARISSE

wall-flow'r so shy. he bowed and said "May I have this

ARMAND

CLARISSE

dance" Her blush and smile won his heart at a glance. And be -

ARMAND

fore she re-plied by "Yes" or by "No" He'd placed his arm 'round her

CLARISSE

waist just so. We both _____ were so young _____ and our

f
 hearts — were so pure. —
f *p*

ARMAND
 Then at first we danced in style so de - mure.
pp

BOTH *rit.* *tranquilly.*
 Then my arms' em-brace be - came more se - cure.
rit.

CLARISSE
 We both seemed en -
 Then no more we danced. We
ppp

Valse Moderato

dim

tranced The wall - flow'rs blush - es were
looked for a cor - ner cos - y.

pp

ros - y. No long - er like a wall - flow'r un - gath - ered, un - seen, Her

ARMAND

heart was beat - ing with joy se - rene. They whis - pered sweet thoughts They

CLARISSE

mur - mured - re - plies And looked in - to each oth - er's eyes. — My

p

hand you held in a ten - der way And I could not say you

may ——— And then at the call of mu - sic so gay Once

BOTH

mf

more we em - braced went waltz - ing a - way.

f rit *a tempo*

f rit *a tempo* *f*

Tranquilly

Tranquilly

pp

This musical system features a vocal line with a treble clef and a piano accompaniment with grand staves. The key signature is two sharps (F# and C#), and the time signature is 6/8. The vocal line consists of a series of whole notes. The piano accompaniment has a bass line with eighth notes and chords, and a treble line with a melodic line. The dynamic marking *pp* (pianissimo) is placed below the piano staff.

pp

This system continues the 'Tranquilly' piece. The vocal line ends with a double bar line. The piano accompaniment continues with a similar pattern of eighth notes and chords. The dynamic marking *pp* is present. The system concludes with a double bar line and a repeat sign.

Andante

Andante

Wall-flow'r so sweet, Blooming a - lone, Come I en - treat, Come be mine

mf

This system introduces the 'Andante' section. The vocal line has a treble clef and a 6/8 time signature. The lyrics are written below the vocal line. The piano accompaniment has grand staves. The dynamic marking *mf* (mezzo-forte) is placed below the piano staff.

BOTH

BOTH

own, None is like thee, No flow'r that grows. Mine thou shalt be Lit - tle wild

This system continues the 'Andante' section with the 'BOTH' vocal part. The lyrics are written below the vocal line. The piano accompaniment continues with a similar pattern of eighth notes and chords.

rose, Wall-flow'r di - vine, Bloom just for me, Faith-ful for -

ev - er — I will love — but thee.

'Twas loves young dream and oh! how sweet! —

Andante

Nº 4. Duet

Bold Barons of the Rhine

Lolotte and Bazilos

Lyric by
HARRY B. SMITH.Music by
LEO FALL.

Lively March Tempo



LOLOTTE

1. It
2. I

Vocal line for Lolotte, marked 'LOLOTTE'. It consists of two lines: '1. It' and '2. I'. The piano accompaniment continues with the same rhythmic pattern as the introduction, with dynamics f and p.

BAZILOS

LOLOTTE

thrills me through, What thrills you through? The call to dar - ing deeds. — A
think I know, What do you know? Just how to catch our man. — To

Duet section for Lolotte and Bazilos. The vocal lines are written on a single staff with two parts. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: 'thrills me through, What thrills you through? The call to dar - ing deeds. — A think I know, What do you know? Just how to catch our man. — To'.

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BAZILOS

LOLOTTE

con - quest new, It's up to you. My wild am - bi - tion needs. — It
him I'll show, Now, now, go slow! No trace of plot or plan. — I'll

BAZILOS

LOLOTTE

just suits me, Yes, so I see. This ven - ture quite ex - cit - ing. And
be a change, He likes a change From la - dies he is used to. And

BAZILOS

LOLOTTE

you shall see, What shall I see? I'll soon start him to writ - ing. Bold
I can be, What can you be? Quite tempt - ing when I choose to. All

Bar - ons of the Rhine — Were an - ces - tors of mine. — They
kinds of girls you see — In one I'll try to be. — If

won im - mor - tal fame — And I shall do the same. — Those
he likes a co - quette — Who car - ries a lor - gnette; — Or

fp

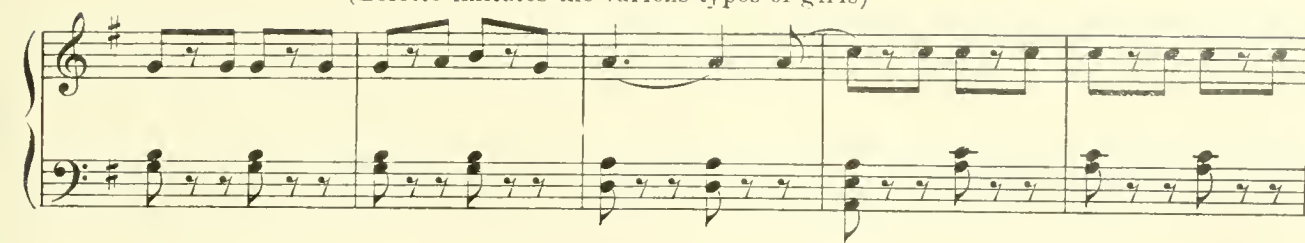
naugh - ty dames so fair and free Are look - ing down or up at me. Those
if he likes the dash - ing girl Whose dance - ing makes the sen - ses whirl; Or

proud and wick - ed Knights — My cour - age will up - hold. — And they
if he should pre - fer — The maid de - mure and cold. — I'll —

bid me be a cred - it to my an - ces - tors brave and bold.
play them all, the coun - try maid, or de - moi - selle — free and bold.

fp

(Lolotte imitates the various types of girls)



LOLOTTE

So I shall be a cred - it to my an - ces - tors

The first system of the musical score for Lolotte. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics "So I shall be a cred - it to my an - ces - tors". The piano accompaniment consists of chords and moving lines in both hands, with a four-measure phrase in the right hand marked with a bracket and the number 4.

brave — and bold. —

pp

The second system of the musical score. The vocal line continues with the lyrics "brave — and bold. —". The piano accompaniment continues with a similar texture, featuring a piano (*pp*) dynamic marking in the right hand.

The third system of the musical score. The vocal line continues with a long note. The piano accompaniment continues with a similar texture, featuring a piano (*pp*) dynamic marking in the right hand.

ff *ff*

The fourth system of the musical score. The vocal line continues with a long note. The piano accompaniment continues with a similar texture, featuring a fortissimo (*ff*) dynamic marking in the right hand.

Nº 5. Finale I.

Lyric by
HARRY B. SMITH.

Music by
LEO FALL.

Moderato.

ARMAND.

The foun-tain was tempt - ing; No cup_ was there. — Just

LOLOTTE.

then he no - ticed a maid-en fair. So charm-ing his smile she for - gave him.

ARMAND

A gob-let she gave — him. The

LO.

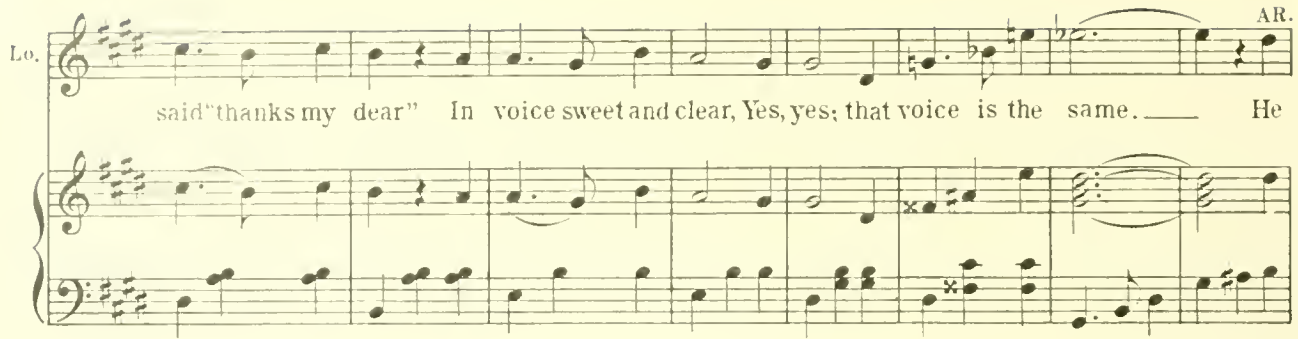
wa - ter was fine, her eyes then met mine Yes, yes; those eyes are the same. — He

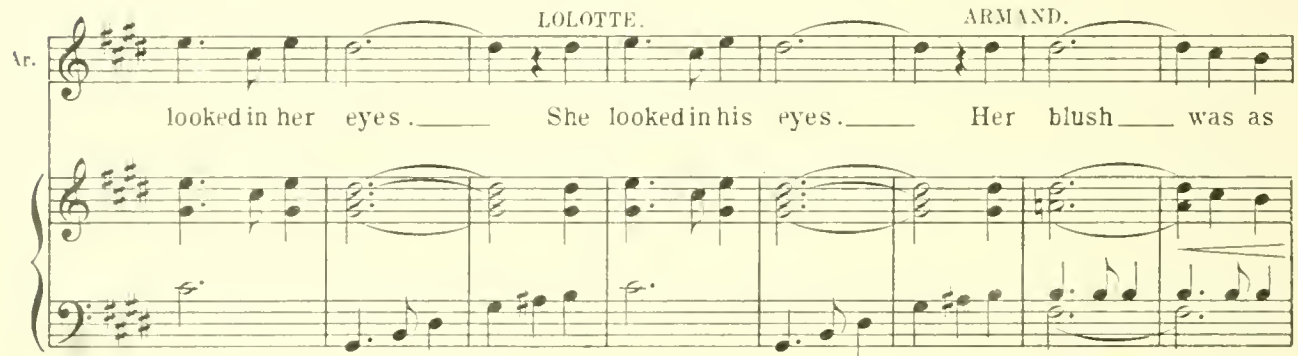
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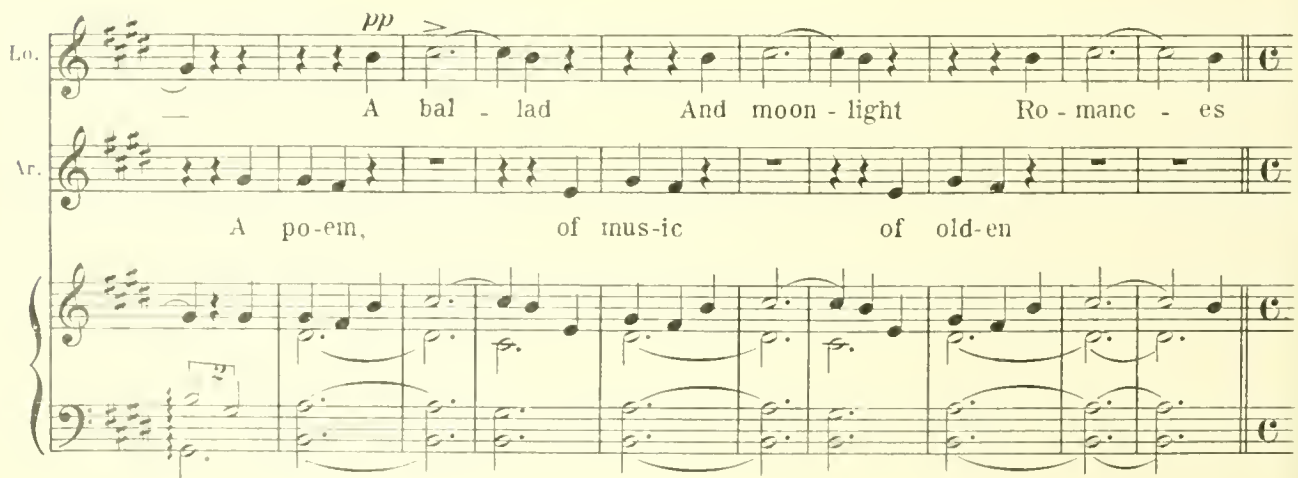
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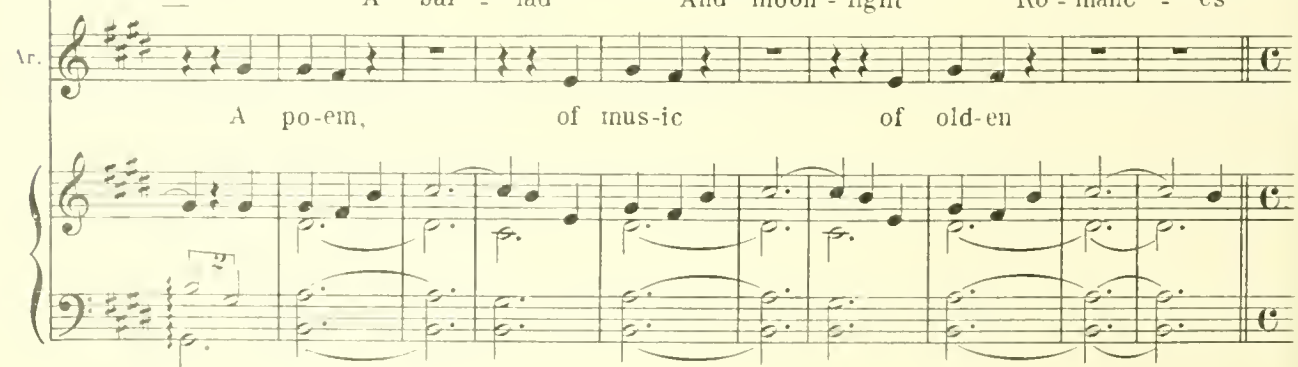
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Lo.  *AR.*
 said "thanks my dear" In voice sweet and clear, Yes, yes; that voice is the same. — He

Ar.  *LOLOTTE.* *ARMAND.*
 looked in her eyes. — She looked in his eyes. — Her blush — was as

Ar.  *LOLOTTE.*
 sweet as her glance — — es It all seems like a fairy tale —

Lo.  *pp*
 — A bal - lad And moon - light Ro - manc - es

Ar. 
 A po-em, of mus-ic of old-en

Moderato con moto.

ARMAND.

This life _____ is made of such part-ing and

pp

Ar. meet - ing Two hearts _____ that could love give each other greet - ing

Ar. "I'm by your side" _____ Joy seems to say; _____ Then laughs at

f

pp LOLOTTE.
This life _____ is made of such part-ing and

Ar. you, _____ And flies a-way.

ppp

Lo. meet - ing Two hearts _____ that could love give each oth-er

Lo. greet - ing I'm by your side, _____ Joy seems to

Lo. say; _____ Then laughs at you _____ and

Tempo I.
Lo. flies a-way. He

ARMAND.
One kiss he en - treat - ed, She did not say nay. _____

Tempo I.
p

Lo. ARMAND.

stole that kiss ere he rode a - way. I hap - pen to know he was

Ar. ach - ing one drink more to be tak - - ing.

LOLOTTE. ARMAND.

He had some kiss - - es to spare. Yes, yes, some kiss - es to

Ar. LOLOTTE.

spare. — That maid did not mind she — was so kind. She blushed of

Lo. ARMAND. LOLOTTE.

that in a - ware. _____ He thinks of her still. _____ She thinks of him

Lo. yet. _____ His eyes _____ long haunt-ed her dream -

Lo. ing ARMAND. A po-em,

It all seems like a fair-y tale. _____ A

Lo. of mus-ic of old-en

Ar. bal - lad and moon - light ro - manc - es.

Moderato con moto.

BOTH.

pp

This life _____ is made of such part-ing and

meet - ing Two hearts _____ that could love give each oth-er

greet - - ing "In by your side" _____ Joy seems to

say; _____ Then laughs at you, _____ And

BOTH. ARMAND.

flies a-way. So hap - pi - ness

Ar. LOLOTTE.

— is con - stant nev - er. We think 'tis

ARMAND. BOTH.

Lo. here, 'tis there, — 'Tis gone for ev - er.

morendo

Lively.
BAZILOS.

It seems al - read - y she's be - gun, She'll lose no time, this

f *p* *fp*

Baz. lit - tle one. Here you will find your pass - port, Dear Mar -

mf

Baz. quis, _____ To-mor-row ev'ning you de - part. Well, no.

ARMAND.

Ar. I'm wait-ing to re-ceive a let-ter I think day af-ter

f

Waltz tempo. LOLOTTE. BAZILOS.

Ar. would be bet-ter. That is bet-ter. Yes, much bet-ter. 'In -

ff *p*

Baz. deed that great - ly pleas - es me. Then you can at -

Baz. ARMAND. tend our ball, Mar - quis. Of course I'll be there, And I'll

Ar. dance glad-ly too, all the ev' - ning. With the

Baz. With whom?

Ar. *rit.* - - - *a tempo* LOLOTTE

love-ly Fräü - lein Mont-bi - jou. Mar-quis, de-light-ed by your

rit *a tempo*

Lo. BAZILOS.

of-fer. My thanks, Mis - ter Ir - on Grey Horse Ir - on Gray Horse!

Baz. ARMAND. LOLOTTE. BAZILOS.

Mont-bi-jou? A joke! A jest! Per-mit me

Baz. ARMAND.

pray to inake you two ac - quaint - ed Lo-lotte Bon-court! I'm charmed Fräü-

BAZILOS. LOLOTTE. BAZILOS.

Ar. lein. Marquis Ar-mand de Ra-vail-lac! What He? The mouse you

pp

Moderato.

Baz. are to trap! Lo-lotte, Lo -

ARMAND.

LOLOTTE.

Ar. lotte, I love the name. ———— Though it is he I'll play the

Lo. game ———— Now he shall stay.

Ar. BAZILOS. I think I'll

So eas - y this, it seems a shame.

mf

Lo. Now

Ar. stay, _____ From her I can - not go _____ a - way. _____

Baz. I know he'll stay Now

LOLOTTE & BAZILOS.

let the game be - gin, _____ For we are sure to win. _____

Lo. Pst! Pst! all's se-re-ne { I see I've got him go - ing, } Pst! Pst!

Baz. { You see you've got him go - ing, }

f *pp* *p*

Lo. He is ours re - sults will soon be show - ing. Hush! Hush! we're all right take

Baz.

Lo.
Baz.

care, be-ware, but do and dare, you'll get your share if you put through this del - i - cate af -

Lo.
Baz.

fair. _____ Take

Lo.
Baz.

care, be-ware you'll get your share If you put through this del - i - cate af -

Lo.
Baz.

LOLOTTE.

fair. _____ Ar-mand, Ar-mand I love the name. _____

ARMAND

Lo. Baz. This girl has set my heart a - flame.

BAZILOS.

Just keep your

Lo. He's ours! I'll win, I

Ar. I'm gone!

Baz. head and play the game. He's nib - bling now.

Lo. vow!

LOLOTTE & BAZILOS.

Now

ARMAND.

A

Baz. You are a clev - er girl I vow.

LOLOTTE & BAZILOS.

let the game be - gin, — For we are sure to win. —

Ar. con-quest I'll be - gin, — The girl I'll try to win. —

Lo. Pst! Pst! all's se-rene { Now see I've got him go - ing }
Baz. { I see you've got him go - ing }

Ar. Pst! Pst! I'm in love My heart pit, pat, is go - ing.

Lo. Pst! Pst! He is ours Re-sults will soon be show - ing. Hist! Hush!
Baz.

Ar. Pst! Pst! I'm a-fraid, I fear my love I'm show - ing.

Lo. We're all right

ARMAND. This

BAZILOS. 'Tis worth the game to win the love of

Take care and you shall get your share. This

Lo. del - i - cate af - fair

Ar. an - y girl so fair.

Baz. del - i - cate af - fair.

Lo. Oh, you shall see how hard I'll try to win, to win the

Ar. I cer-tain-ly shall play the game to win to win the

Baz. Yes, I de-pend on you to win to win, to win the

Lo
game.

Ar.
girl.

Baz.
game.

CLARISSE.
How's this? Mar-quis Ra - vail-lac still here! MALIPOTTE.
Ma-dame, you

Ma.
in - ter - est your - self too much In this young ca - va - lier.

CLARISSE.
Why, I be - lieve that you are jeal - ous, dear. BAZILOS.
Will

Baz.

you per-mit me, love? Fraü-lein Lo - lotte.

LOLOTTE. BAZILOS. *rall.* CLARISSE.

De-light-ed! En-chant-ed! Lo-lotte Bon-court. Why is she

rall.

Allegro con moto.
BAZILOS.

Cla. here? She's play-ing a part in the game, my dear.

pp

Baz.

Some news there has been oc - cur - - ring.

The musical score is for a vocal part (Baz.) and a piano accompaniment. The vocal line is in G major, 4/4 time, and consists of four measures. The lyrics are 'Some news there has been oc - cur - - ring.' The piano accompaniment is in G major, 4/4 time, and consists of four measures. The right hand of the piano part features a repeating eighth-note pattern in the first two measures, followed by a more complex rhythmic pattern in the last two measures. The left hand of the piano part provides a steady bass line with eighth notes.

Baz.

The Mar-quis de-cid-ed to stay, His triph'e's de - fer - - ring

Baz.

He does not mean to go a - way, I

LOLOTTE & CLARISSE.

Lo. Cla.

know why he de - cides to stay Why this sud-den

CLARISSE.

Cla.

change, my dear Mar - quis? Is it for me, What

LOLOTTE.

can it be! Did some new pret-ty face ad-vise it? She loves him and she

ARMAND.

can't dis-guise it. It is no new face, I de-clare,

Ar.

But one I long thought most fair. It all seems like a fair-y tale. A

Andante.
LOLOTTE.

A bal-lad and moon-light ro-manc-es

po-em of mus-ic of old-en, This

Andante.

Andante. *pp*

Lo. This life _____ is made of such part-ing and

Ar. life _____ is made of such part-ing and meet - ing Two

pp MALIPOTTE.

Ev - er thus? in

Andante. *pp*

Lo. meet - ing

CLARISSE. pp

Two hearts _____ that could love give each other

Ar. hearts _____ that could love give each other greet - ing, "I'm by your

Ma. life it seems We must wak - - en

BAZILOS.

All is go - ing ver - y nice - - ly.

Lo. *mf* "I'm by your side" Joy seems to

Cla. *mf* greet - - ing, "I'm by your side" Joy seems to say

Ar. *mf* side," Joy seems to say; Then laughs at

Ma. *mf* from our dreams Too well I know, that

Baz. *f* I'll suc-ceed, *p* I'll suc-ceed,

mf

Lo. *p* Lively. say, then laughs and flies a - way.

Cla. *p* then flies a - way.

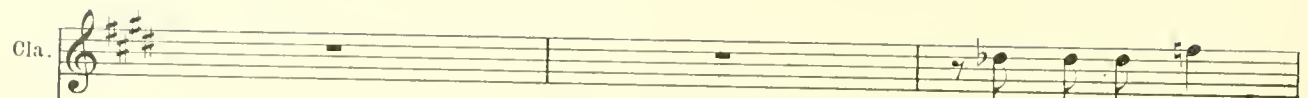
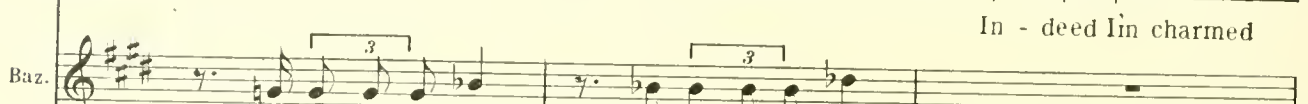
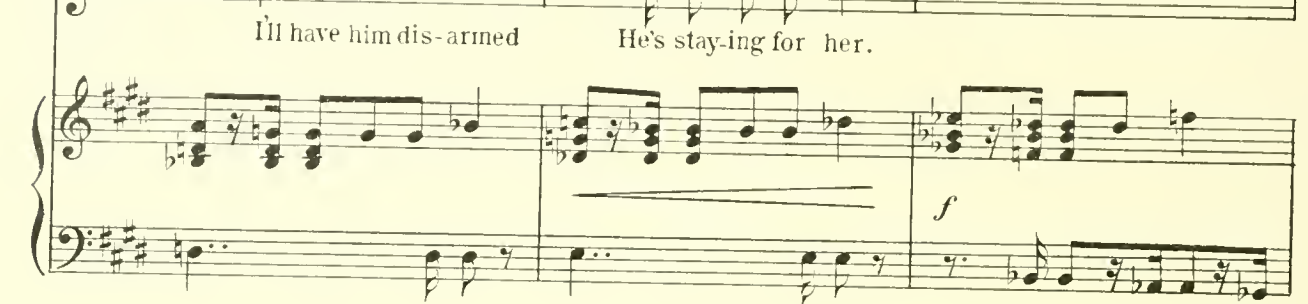
Ar. *p* you and flies a - way.

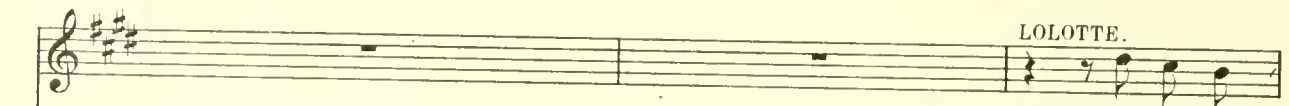
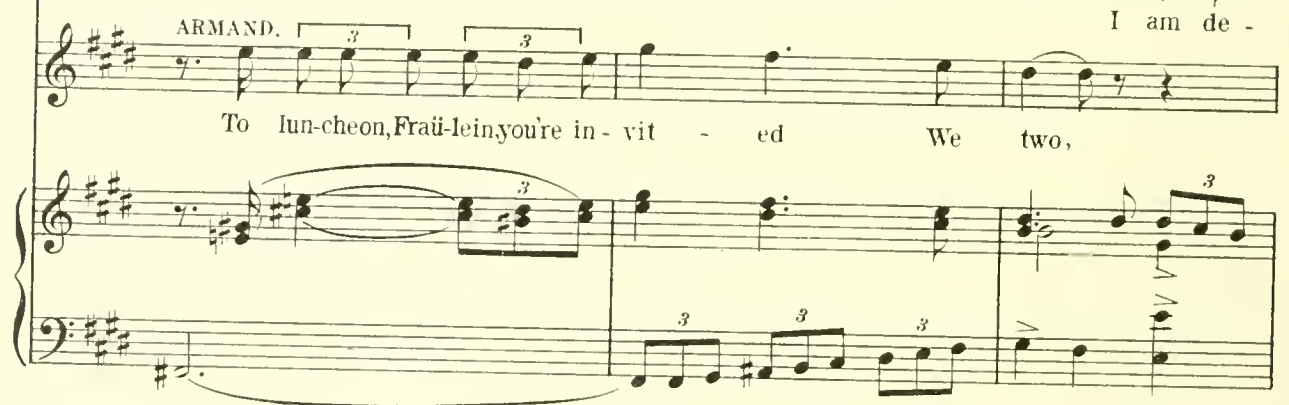
Ma. *p* it is so.



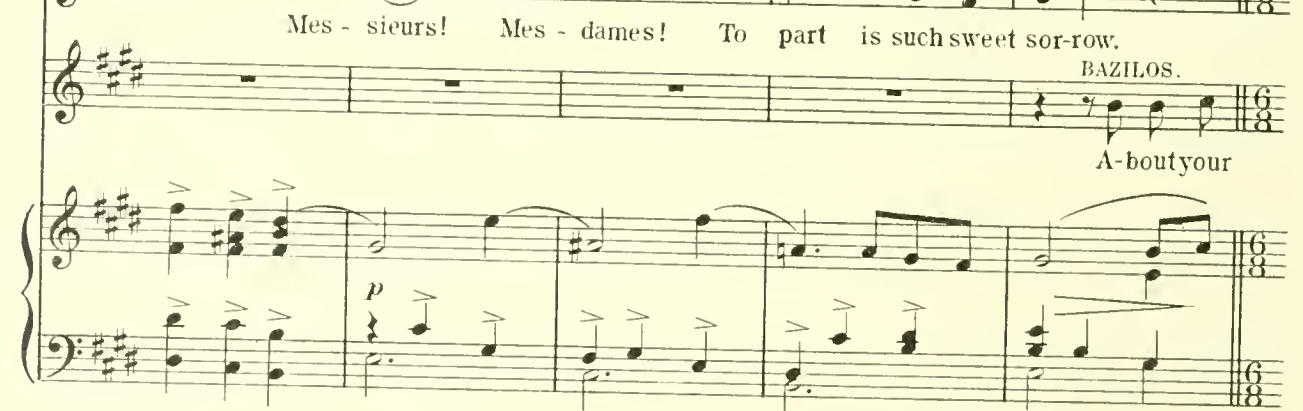
Baz. *p* Yes! in-deed. In this last at-tempt

Lively.

pp

Cla.  In - deed I'm charmed
 Baz.  I'll have him dis-armed He's stay-ing for her.
 *f*

LOLOTTE.
 I am de -
 ARMAND.  To lun-cheon, Fraü-lein you're in - vit - ed We two,


Lo.  light-ed,
 Ar.  Mes - sieurs! Mes - dames! To part is such sweet sor-row.
 BAZILOS.
 A-bout your
 *p*

March tempo.

Cla. He will go then.

Ar. Praps to - mor-row. MALIPOTTE.

Yes, to - mor-row.

Baz. past - port All I'll

March tempo.

pp *f*

Cla. *pp* Pst! Now we shall see what

Ar. Wait-ing for you Fraü-lein Mont - bi - jou.

Ma. *pp* Pst! Now we shall see what


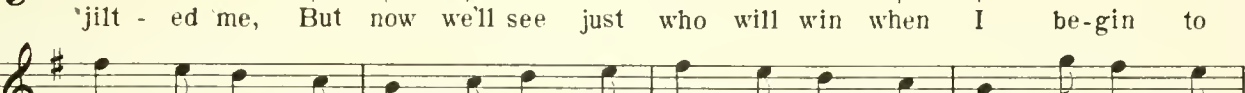
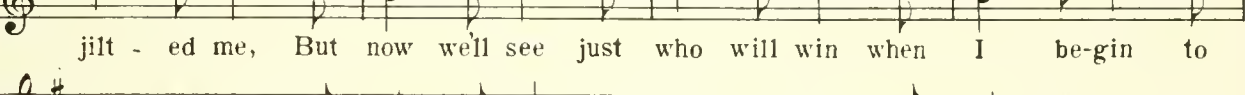
Baz. know then. Pst! Soon shall we see this

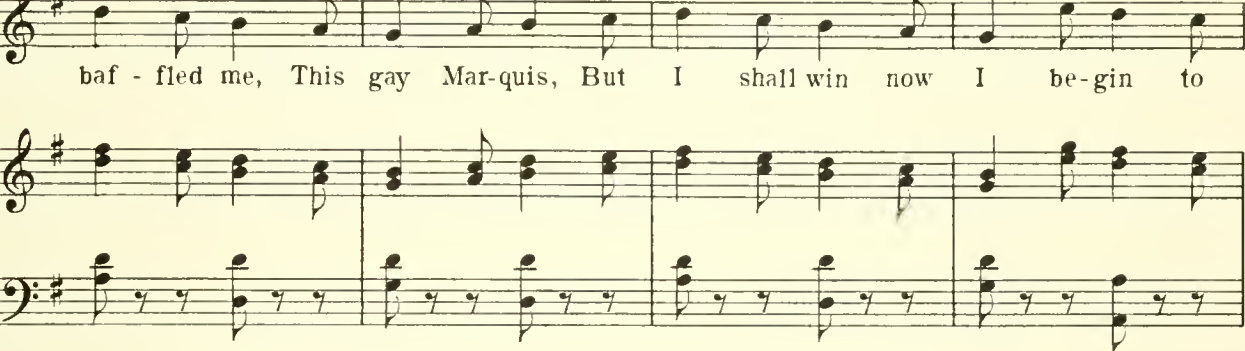
pp

LOLOTTE.

S. I'm read - y quite, Mon-sieur Ir - on grey horse.
 Al. course is to be tak - en. That girl ver - y soon may
 T. course is to be tak - en. That girl ver - y soon may
 B. time I'm not mis - tak - en. That girl ver - y soon may



S. find her-self for - sak - en. Once, twice, may - be thrice He's
 Al. find her-self for - sak - en. Once, twice, may - be thrice She's
 B. find her-self for - sak - en. Once, twice, may - be thrice He's

Cla. 
 'jilt - ed me, But now we'll see just who will win when I be-gin to
 Ma. 
 jilt - ed me, But now we'll see just who will win when I be-gin to
 Baz. 
 baf - fled me, This gay Mar-quis, But I shall win now I be-gin to



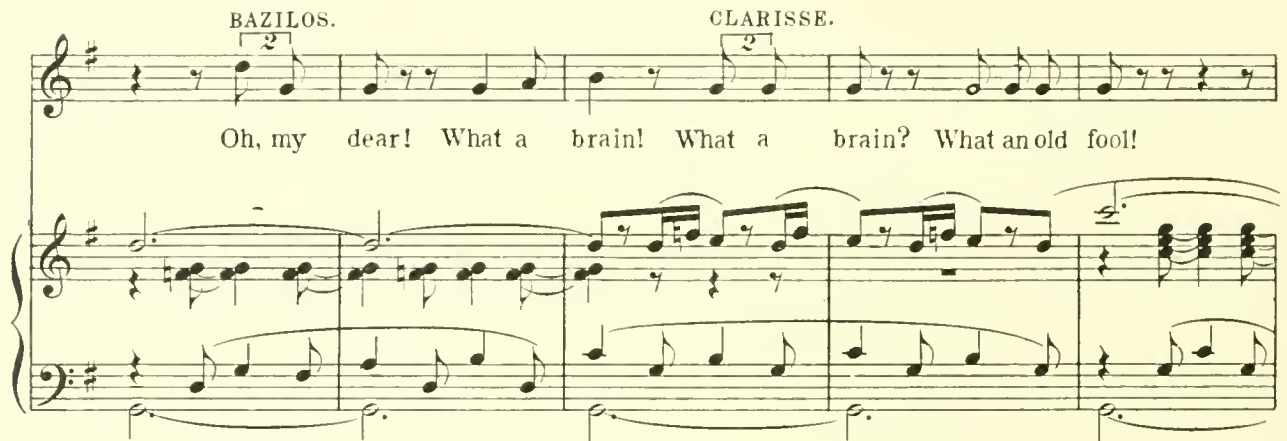
Cla. 
 real - ly play the game. _____
 Ma. 
 real - ly play the game. _____
 Baz. 
 real - ly play the game. _____



Ma. 
 When he is caught se - cure I'll be, No


Ma. 

lov-er is quite safe while he is free. _____

BAZILOS. 

Oh, my dear! What a brain! What a brain? What an old fool!




Maestoso. 

No 6. Ensemble and Song.

"Blind Man's Buff"

Lyric by
HARRY B. SMITH.

Principal's, Chorus.

Music by
LEO FALL.

Waltz moderato.

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CHORUS.

p Blind man's

p Blind man's

buff! ——— Poor blind man! ——— Turn

buff! ——— Poor blind man! ——— Turn

a - round ——— And then catch whom you can. ———

a - round ——— And then catch whom you can. ———

Blind man's buff ——— No chance to miss, ———

M'm ——— M'm ———

This system contains measures 1 through 6. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The vocal line includes lyrics: "Blind man's buff ——— No chance to miss, ———". The piano part consists of chords in the right hand and a bass line in the left hand. Measure 6 ends with a double bar line.

Catch a girl and win a kiss. ———

Catch a girl and win a kiss. ———

and win a kiss. ———

This system contains measures 7 through 12. The vocal melody continues with the lyrics: "Catch a girl and win a kiss. ———". The piano accompaniment continues with chords and a bass line. Measure 12 ends with a double bar line.

This system contains measures 13 through 18. The piano accompaniment continues with chords and a bass line. Measure 18 ends with a double bar line.

ARMAND

Halt! M'm

molto rit. *pp*

THE LADY

M'm

Ar. M'm

Ar. *Vivo.*
Lo - lotte.

pp

CHORUS.

Ha ha, ha ha, ha ha ha ha ha ha ha! No

Ha ha ha ha ha ha ha ha ha!

pp

Ah — ah — ah — ha ha ha ha!

pp

Ha ha, ha ha, ha ha ha ha ha ha!

Vivo.
pp

CHORUS.

that won't do, Take an - oth - er chance or two.

No that won't do, Take an -

No

CLARISSE, MALIPOTTE, BAZILOS, GRION

You hear her name he's

oth - er chance or two.

that won't do, Take an - oth - er chance or two.

ut - ter - ing A round the flame he's flut - ter - ing.

Allegro

Grave.

rit.

ff

Tempo I.

CHORUS.

Blind man's buff, — Try once more, —

Blind man's buff, — Try once more, —

Tempo I.

p

You may have — bet-ter luck than be-fore. — M'm!

You may have — bet-ter luck than be-fore. — M'm!

buff Seek with care You may find
M'm And find

The first system of the musical score consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The vocal parts have lyrics: "buff Seek with care You may find" on the first line and "M'm And find" on the second line. The piano accompaniment features a series of chords and a melodic line in the right hand, with a bass line in the left hand.

Piu mosso.
Your la - dy fair.
Your la - dy fair.
A la - dy fair.

The second system of the musical score consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The vocal parts have lyrics: "Your la - dy fair." on the first line, "Your la - dy fair." on the second line, and "A la - dy fair." on the third line. The piano accompaniment features a series of chords and a melodic line in the right hand, with a bass line in the left hand. The tempo marking "Piu mosso." is present above the first staff.

The third system of the musical score consists of two staves for the piano accompaniment. The key signature is one sharp (F#). The piano accompaniment features a series of chords and a melodic line in the right hand, with a bass line in the left hand. The tempo marking "Piu mosso." is present above the first staff.

ARMAND.

Much slower.

LOLOTTE.

Vivo. LOLOTTE.

You're wrong.

Ar. LOLOTTE

right. I'd swear to it in writ-ing. In

MALIPOTTE

In writing?

FOUCHÉ

In writ-ing?

GRION

In writing?

f *ff*

Waltz tempo. ARMAND

writ-ing? oh no, 'tis not need-ed You see I am

Waltz tempo.

p

right. _____ Though I was blind - ed _____ I've re - cov-ered my

Armand dances with Lolotte

sight.

This musical score is for a piano piece titled "Armand dances with Lolotte". It is written in 3/4 time and the key of D major, indicated by two sharps (F# and C#) in the key signature. The score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system includes the instruction "sight." under the first measure of the treble staff. The music features a variety of textures, including single-note melodies, chords, and arpeggiated figures. Notable markings include a piano (*p*) dynamic in the fifth system and a fermata over the final measure of the sixth system. The notation includes various musical symbols such as notes, rests, beams, and slurs.

Tenor

Bass

M'm

pp

M'm

l.h.

The musical score is written for a vocal ensemble (Tenor and Bass) and piano accompaniment. The key signature is G major (one sharp). The time signature is 4/4. The score is divided into six systems. The first system shows the vocal entries with the lyrics 'M'm'. The piano accompaniment features a steady bass line and chords. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal parts with 'M'm' lyrics. The fourth system continues the piano accompaniment. The fifth system shows the vocal parts with 'M'm' lyrics. The sixth system shows the piano accompaniment with a 'l.h.' marking. The score ends with a final chord in the piano part.

No 7. Terzett

The Donkey And The Hay

Lyric by
HARRY B. SMITH.

Lolotte, Clarisse, Armand

Music by
LEO FALL.

Vivo

LOLOTTE & CLARISSE ARMAND

f Ha ha ha ha ha ha ha ha ha! You laugh, dear la - dies,

f *p*

CLARISSE

Is the joke on me? — Of course; 'Tis fun - ny to ob -

serve you try two mis-tress-es to serve, No won - der that you lose your

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LOLOTTE

nerve. A Lo - tha - ri - o like you, — Should know just what to

do. —

ARMAND *rit.*

To serve you both I'll not de - mur. *(Aside)* 'Twould be much nic - er a - lone with

Allegro

her. —

pp *pp* *G.P.*

ARMAND LO. & CL.

Just my luck. We're one too ma - ny, Three's a crowd, you know.

LOLOTTE CLARISSE ARMAND

If you choose me, You will lose me. It is al- ways so.

CL. & LO. ARMAND

Hap - py you could be with eith - er If one were a - way

CL. & LO. ARMAND CL.

Like the cel - e - brat - ed don - key La - dies, oh I pray. Poor

LOLOTTE ARMAND CL. & LO. AR.

thing! Poor thing! Oh, now I say! That don - key grey. A

CLAR. LOL.

don - key, nay! ——— Who stood and starved, Who stood and

CLAR.

starved, all day be-tween two bales of hay. ——— Take

LOL.

Don't wait too long, make

CLAR.

Don't wait too long, make

LOL. ARMAND

care! Be - ware! You're both too kind, I real - ly must make

mf up your mind, *p* And don't be like that don - key

mf up your mind, *p* And don't be like that don - key

mf up my mind.

Tempo I. All

grey Who starved be - tween — two bales of hay. Poor

grey Who starved be - tween — two bales of hay. Poor

molto rit.

A sil - ly ass, — that don - key grey. Poor

Tempo I.

mf *f marc.* *molto rit.* *a tempo*

don - key of old Bur - ri - dan, dan, dan, dan, dan, dan, dan. You

don - key of old Bur - ri - dan, dan, dan, dan, dan, dan, dan. You

don - key of old Bur - ri - dan, dan, dan, dan, dan, dan, dan. You

al - most had as lit - tle sense as a man, man, man, man, man. For

when be - tween bru - nette and blonde one has to choose; He

wants them both, the oth - er one he hates to lose, He can - not choose. To

make his choice if he is loth, He will lose them both; —

make his choice if he is loth, He will lose them both; —

make his choice if he is loth, He will lose them both; —

To make his choice if — he is loth, He will lose

To make his choice if — he is loth, He will lose

To make his choice if — he is loth, He will lose

them both. Hee, haw! —

them both. Hee, haw! —

them both. Hee, haw! —

LOL.

That is life. who hes - i - tates will al - ways lose, they say.

CLAR.

ARMAND.

Men are of - ten fool - ish don-keys. Girls like bales of hay.

CL. & LO.

ARMAND.

In love's gar - den, don-keys rang - ing Find all flow'rs di - vine

CL. & LO.

ARMAND.

CLAR.

And their tastes are al - ways chang - ing In the flo - ral line. One

LOL. ARMAND CLAR.

waits And waits To choose he hates. He hopes to get them

LOL.

both some day. Just like Just like

LO. & CL. ARMAND

that don-key grey A com - pli - ment to me you pay.

LOL.

Take care! Be - ware! Or you will find You'll

CLAR.

Take care! Be - ware! Or you will find You'll

ARMAND

wish you had made up your mind. Why be in haste to
wish you had made up your mind.

p accel.

choose, I say? The world con - tains a lot of hay. _____

mf *f molto rit.*

— Poor don - key of old Bur - ri - dan, da - da - dan; dan, dan, dan,

dan! You had al - most as lit - tle sense as a man, man, man, man,

LOL.

man. For when be-tween bru-nette and blonde one has to choose.

CLAR.

man. For when be-tween bru-nette and blonde one has to choose.

man. For when be-tween bru-nette and blonde one has to choose.

He wants them both, but loth-er one he hates to lose, He can-not choose

He wants them both, but loth-er one he hates to lose, He can-not choose

He wants them both, but loth-er one he hates to lose, He can-not choose

ALL

To make his choice if he is loth He will

lose them both; ——— To make his

choice if — he is loth He will lose them

LOLOTTE CLARISSE

both. Now you're just like that don-key grey. And no more sense you

now dis - play. LOL. If you choose one you

CLAR. If you choose one you

ARMAND

If I choose one, If I choose one I

fear the oth - er will get a - way.

fear the oth - er will get a - way.

fear the oth - er will get a - way.

LO. & CL.
And so you stand as if we were two

LOL.
bales of hay. Like a don-key grey Like a

CLAR.
Like a don-key grey Like a

ARMAND
No more, I pray! No more, I pray!

don - key grey, Why don't you bray! Hee, haw, hee, haw, hee,
 don - key grey, Why don't you bray! Hee, haw, hee, haw, hee,
 Poor don - key grey! Hee, haw, hee, haw, hee,

a tempo
 haw, hee, haw, hee, haw, hee, haw! Hee haw!
 haw, hee, haw, hee, haw, hee, haw! Hee
 haw, hee, haw, hee, haw, hee, haw!

haw!
 Hee haw!

Nº 8. Duet
“Music Caressing of Violins”
 (A Waltz Caprice)

Lolotte, Armand

Lyric by
 HARRY B. SMITH

Music by
 LEO FALL

Waltz tempo

ARMAND LOLOTTE

A waltz du - et. A dancee vis - a -

vis. A tete - a - tete. No one to

ARMAND

see. And if you cling close - ly while hearts beat un -

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A LOLOTTE ARMAND LOLOTTE

ru - ly, 'Tis thought quite prop - er, Real - ly, tru - ly,

ARMAND

The mus - ic ca - res - sing of vi - o - lins, — ti -

p

A

a, — ti - a, — ti - a, — A mes - sage from fair - y - land

rit. a tempo

f rit. p a tempo

A LOLOTTE ARMAND

seems, — A love song that lulls us to dreams. — The

rit. a tempo

f rit. a tempo

A

cel-los are sigh-ing in ten-der tone, Ti-a, ti-a, ti-

A

a, And all in their har-mon-y meet To

A

tell us that life now is sweet, While close-ly I

A

press you and fond-ly ca-ress you And look in your ra-di-ant

A

eyes. Both while we are glid - ing Sweet se - crets con -

p

A

rit. Valse moderato (Both waltz)

fid - ing This waltz seems like Par - a - dise.

p

SIRENS (off stage)

YVONNE

Mar -

Y
 quis you are caught 'Tis for you I've sought, Par-don me, Ma - dame, but you

Y
 see It's now la-dies choice And so I re - joice; For I

ARMAND
 Y
 must have a dance, Mar-quis, A charm-ing Si - ren! Will you par-don

LOLOTTE
 A
 me? I can't say nay, A man on-ly can o - bey. Yes, so I

L

rit.

see; It's pleas-ant for me; Well, go, I must set you free.

rit. p atempo

L

LOLOTTE

A - gain as when we

L

met on that day I be-hold my knight From me ride a - way.

L

What

pp rit.

Andante

L

use to re-pine? What a-vails the re-gret, When one that you love has de-part-ed?

L

The poor lit-tle mai-den of Mont-bi - jou Must wait all a-lone, hea-vy heart-ed.

L

How hap-py was I held close in his arms! My heart felt that life had its joy and its

L

charms, It seems like a love waltz that nev-er would cease, I find with him 'tis a mere waltz ca-

Waltz tempo

ARMAND

price.

That's

pp

ov-er! She is not my style. ——— Now let us have a waltz that's worth

while. —

*f**p*

Lo stesso tempo

SUZETTE

Mar - quis, I de - clare this is not fair.

S Im sure that you'll par-don me 'Tis still la-dies choice, Now

S ARMAND
don't say no; — For I must have one waltz, — Mar - quis. What chance have we?

A LOLOTTE
A plot this must be, I must ask you to ex - cuse me. This

Con moto

L

(aside)

seems like fate Of course I can wait. Go on! There's a girl I hate. —

p

LOLOTTE

L

A - way he

ff *p* *p*

L

goes, his arm 'round her waist, How close - ly he holds her! What ver - y bad

L

taste! This

Andante

L

gal-lant Mar-quis, A fav-'rite is he. The Si-rens all love and a - dore him, He

L

seems to be proud To be ad-mired by a crowd, To win him I'll have to fight for him.

mf *pp*

L

How hap-py was I held close in his arms, I had no re-gret And I knew no a -

f

L

larms. With him I could waltz on for aye, nev-er cease; I fear with him 'tis a mere waltz ca -

pp

Allegro

ARMAND

price. Well I've es-caped, I hope they're all

ff *pp*

Andante

LOLOTTE

through. No more you shall leave me what-ev-er they do, It's

ARMAND

still la-dies choice And I'm choos-ing you, You wont re-fuse me?

LOLOTTE

You real-ly choose me? You mean for life dear?

No, for this

Waltz tempo

ARMAND

L

waltz, I mean. The mus - ie ca - ress - ing of

pp

A

vi - o - lins, — ti - a, — ti - a, — ti - a. — A

A

mes - sage from fair - y - land seems, — A love song that lulls us to

f *p*

LOLOTTE

A

dreams. — The cel - los are sigh - ing in ten - der tone, — ti -

L

a, — ti - a, — ti - a. — And all in their har-mon - y

I

meet, — To tell us that life is now sweet. — While

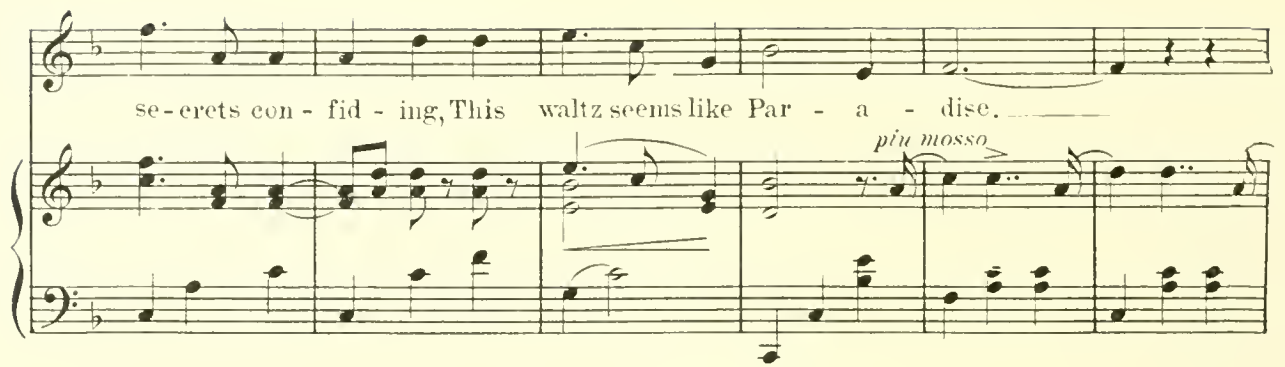
rit. Both

a tempo

close - ly I press you And fond - ly ca - ress you, And eyes look with

a tempo

love in - to eyes — Both while we are glid - ing Sweet



se-crets con - fid - ing, This waltz seems like Par - a - dise.

piu mosso

This system contains the first staff of music, which includes the vocal line and the first two staves of the piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat. The piano accompaniment consists of a treble and a bass staff. The lyrics are written below the vocal staff. The tempo marking *piu mosso* is written above the piano treble staff.



This system contains the second and third staves of the piano accompaniment. The piano part continues with chords and single notes in both the treble and bass staves.



f *p*

This system contains the fourth and fifth staves of the piano accompaniment. The piano part features a dynamic change from *f* (forte) to *p* (piano) in the fourth measure.



ff

This system contains the sixth and seventh staves of the piano accompaniment. The piano part features a dynamic change to *ff* (fortissimo) in the sixth measure.



This system contains the eighth and ninth staves of the piano accompaniment. The piano part continues with chords and single notes in both the treble and bass staves.



This system contains the tenth and eleventh staves of the piano accompaniment, ending with a double bar line. The piano part concludes with a final chord in both the treble and bass staves.

Farming Life - Country Life.

(LOLOTTE and HANNIBAL.)

Lyric by
HARRY B. SMITH.

Music by
LEO FALL.

Moderato con moto.

(Hannibal.) Come and be a farm-er's wife;
(Lolotte.) I could go to bed at night;

You will lead a hap - py life. I won't in - ter - fere with you,
Rise at five; that would be great. I could scrub and cook and sew,

All the work I'll let you do. (L.) That would be a life of joy,
Rake the hay and dig and hoe. (H.) I will let you chop the wood,

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Noth ing you'd de - ny me. Ev - 'ry sev - en years at least,
 You may darn my hose, too, And if you are ve - ry good,

One new dress you'd buy me. (*H.*) On the farm, On the farm,
 You may make my clothes, too. (*L.*) On the farm, On the farm,

What is there a girl to charm? I'd be there. (*L.*) I don't care
 And if work should lose its charm, I'd be there. (*H.*) You'd be there (*L.*) For

(*H.*) I, your pet (*L.*) Not yet. (*H.*) Farm - ing life, Coun - try life;
 you to kiss (*H.*) What bliss! (*Both.*) Farm - ing life, Coun - try life,
rit. *allegro.*

That's the life! It makes you live long-er (L.) No it just seems long-er.
That's the life! (H.) 'Tis one round of pleas-ure (L.) Life of joy and lei-sure.

(H.) Rus-tic life! free from strife, Be my wife, Soon you will a-
(Both.) Farm-ing life! free from strife, (H.) Be my wife, Take me while you

dore me. (L.) Farm-ing life would bore me. (H.) You can plow, dear;
can, dear. (L.) 'Tis a love-ly plan, dear. (Both.) Run the farm yard,

Milk the cow, dear; Feed the pig-gies, Come, be
And the barn yard, Shoe the hor-ses, Shoo the

wise. _____	I'll grow wealthy,	You'll get healthy,
flies. _____	{ I would sit 'round	And I'd watch you }
	{ You would sit 'round	And you'd watch me }

Tak-ing	ex - er - cise,	ex - er - cise,	ex - er - cise;	Work-ing
Tak-ing	ex - er - cise,	ex - er - cise,	ex - er - cise;	Work-ing

ev - er,	Rest-ing	nev - er,	It would just suit	{ me you }	A
ev - er,	Shirk-ing	nev - er,	What a charm-ing life		To

farm-ers' wife to be. wife.
be a farm-ers' *a tempo*.

a tempo.

109
No 9 $\frac{1}{2}$ Poem.

Wild-flower Sweet

Lyric by
HARRY B. SMITH

(Armand, Lolotte)

Music by
LEO FALL

Andante

Wild flow'r so sweet, Bloom-ing a - lone, Come I en -
treat; Come be my own; None is like thee, No flow'r that grows, Mine thou shalt
be, Lit-tle wild rose. Flow-er di - vine, Bloom just for me, Faith-ful for -
ev - er I will love — but thee.

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Nº 10. Finale II.

Lolotte, Clarisse, Armand, Malipotte, Bazilos and Chorus.

Lyric by
HARRY B. SMITH.Music by
LEO FALL.

Allegro moderato

CHORUS (Soprano)

Where's our host? We must bid him now good-

(Alto) (Men)

night. There he is! 'Twas an eve-ning of de-light Au re-

BAZILLOS (Sop.)

voir! we re-gret to say good-night. Oh, must you go? 'Tis grow-ing

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late. The time flies so fast at your charming fete. We hate so to

BAZILOS

go But the hour's grow-ing late. Oh, wait, I pray you

The time flies so fast at your charming fete.

A while de-lay you. The hour's at hand All's just as I planned.

No, no, our fete is not yet through I have a sur-prise for

(Sop. & Alto) you, Surprise! Sur-prise! A sen-sa-tion new what

(Tenor) Surprise! Surprise! A sen-sa-tion new what

(Bass) Surprise! Sur-prise! Surprise! Sur-prise! A sen-sa-tion new what

f

can it be? Come tell us, pray do. — If it is scan-dal, we love it, you

can it be? Come tell us, pray do. —

can it be? Come tell us, pray do. —

ff *p*

know, Al-tho' to some dear friend it may be a blow. We've

BAZILOS

solved this ev - 'ning a mys - ter - y great Now all is

CHORUS

clear. What does he say?—

BAZILOS

The puz - zling rid - dle that

What does he say?—

What does he say?—

CHORUS

vexed us of late Plain will ap - pear. Tell us, we pray.—

BAZILOS

The

Tell us, we pray.—

Tell us, we pray.—

CHORUS

plots un - rav - eled I'm hap - py to state, Light is now here — Speak, don't de -

Speak, don't de -

Speak, don't de -

BAZILOS

lay. Tell us, we pray. Yes soon the world shall

lay. Tell us, we pray. —

lay. Tell us, we pray. —

ff

Vivo CHORUS

know. — Go on, do not keep us wait - ing.

Go

You are real - ly ir - ri -

Vivo

ff

LOLOTTE (aside to Bazilos)

Don't speak of that now. They'll des - pise me. I

on do not keep us wait - ing.

ta - ting.

BAZILOS

beg you will not com - pro - mise me. Just leave this af - fair to

pp

me. There's more in this — than you yet can

LOLOTTE (aside)

see. What is he go - ing to do?

rit.

Tempo I

BAZILOS

There he is! La - dies for -

give me! 'Tis with re - gret I de - prive you

now and here of one who is so pop - u - lar, your fav - rite Ro - me - o,

Your be - loved Cav - a - lier. 'Tis need - less quite to

Moderato mosso

(Ten.)

name him; The la - dies pet, all ae - claim him. A

(Sop. & Alto)
fav - 'rite with la - - dies! A fav - 'rite with

(Bass)
A fav - 'rite with la - dies!

la - dies! Who wins that fair fame— Both heav - en and ha - des His heart can

claim The Si - rens have taught him their sing - ing, The

In Waltz tempo

p fair - ies their gifts to him bring - ing. The

p

he - ro of fane - ies who lives in ro - mane - es Is

both good and bad I de - clare. — Good luck ne'er for - sakes him Tho'

poco rit.

poco rit.

none knows what makes him The dar - ling the pet of the fair. — The

a tempo

a tempo *ppp*

LOLOTTE & CLARISSE

wo-men sur-ren-der to his glance ten-der, For his sake they all do and

Moderato MALIPOTTE

dare — A fav-rite with la - dies! Pre-ca-ri-ous fame. — From Berlin to

Ca - diz Girls are the same. — One day — all the Si - rens a -

dore him, — The first — new face makes them ig - nore — him

Tempo I

Their i - deal they make him, next day they for sake him; Ca -

pric - ions their fa - vor, I swear;— They love you one min - ute, The

next you're not in it, These fav'-rites of Van - i - ty Fair.— They

love you one min - ute, The next your not in it, These

(Bass) *p*

They love you one min - ute - you're in it, These

Andante

rit.

BAZILOS

fav-rites of Van-i - ty Fair. Of course who it is You are not a -

fav-rites of Van-i - ty Fair.

fav-rites of Van-i - ty Fair.

Andante

Lively

(Sop. & Alto)

ware So I'll tell you all, The man stands there! What the Mar-

BAZILOS

ARMAND

quis? (Ten.) The Mar-quis? You speak of me? Yes, dear Marquis.

The Marquis? (Bass) The Marquis?

March tempo

You all know of cer-tain let-ters an-noy-ing Which an au - thor un -

pp

known has been much— en-joy-ing. They are lam-poons in which our good

Kai - ser's ma-ligned, And the writ - er for long I've tried— to find.—

' Well now, Mar-quis, we have ev-i - dence new, The sat-i-rist so elev - er is

f

LOLOTTE ARMAND BAZILOS

you! What is this? Your proof of that? Proof, Here it is! Your hand writ-ing, which

I have been try-ing to get. Dear Mar-quis, I fear you are caught in our net.

Moderato

These vers-es sweet, they are real-ly a gem The

(Chuckling)

ladies should hear; I'll read this to them: Just lis-ten to this gush!

Andante (Bazilos reads poem, "Wild flower so sweet.")

rit.

ff ARMAND

Be - - trayed!— 'Tis you who have betrayed me, Cla-

f *pp*

3 3

CLARISSE

risse! My hand-bag here I left a mo - ment, I came for it

3

ARMAND

la - ter The po - em was stol - en by some trait - or. Ex - ee -

cresc.

3

lenz, I pray tell me who was the spy? What does that mat-ter

BAZILOS

now? Tell me! 'Twas

ARMAND LOLOTTE

Molto moderato

I. What you! Oh, Lo-lotte! It can't be true. Can I be

ARMAND

dream-ing? Oh no, not you!— Good heav-en! Tell me what is it I've

LOLOTTE

done!_____

BAZILOS

Your du-ty, my child. The game we've won. 'Twas for just what you've done your

ARMAND

SIRENS Andante 3

price we paid. Be-trayed! A paid spy! Be - ware of the Si-rens so

ARMAND

fair, the Si-rens! So while we were dane-ing, a part you were

pppp

play-ing, Your smile was a snare set for my be-tray-ing.

ppp

Slower than before

ppp

The music ca-ressing of vi - o - lins, — Ti - a, — ti -

a, — ti - a, — Was on - ly a part of your scheme — A

(dazed) love song that proved but a dream. — The cel-los were sigh-ing in

ten - der tone, — ti - a, — ti - a, — ti - a! — My

life for one mo - ment com - plete — Was hap - py, and how my heart

ARMAND

beat! — While close - ly I pressed you And fond - ly ea -

ressed you 'Twas on - ly a part of your play. — My fond heart be -

guil - ing How false was your smil - ing; You smiled that you might be -

Vivo (to Bazilos)

tray. Well, old fox, I

March tempo BAZILOS

am yours, at your com - mand. The Kai - ser no sean - dal de-sires Your

ex - ile is all that he now re - quires Twen - ty

four hours he gives you to de - part; If

ARMAND

To

you take ad-vice at once you will start.

think it was she!

BAZILOS

And all sub-jects true and all

loy-al men will treat him as he's de-serving.

crese.

fff

Maestoso broadly

First system of piano accompaniment. The right hand features a series of chords and a melodic line with a slur. The left hand plays a steady eighth-note accompaniment. The dynamic marking *fff* is present.

Second system of piano accompaniment. The right hand continues with chords and a melodic line. The left hand maintains the eighth-note accompaniment.

Third system of piano accompaniment. The right hand features a melodic line with slurs and accents. The left hand continues the eighth-note accompaniment.

Fourth system of piano accompaniment. The right hand features a melodic line with slurs and accents. The left hand continues the eighth-note accompaniment.

LOLOTTE & ARMAND (each aside)

Vocal and piano accompaniment for the duet. The vocal line includes the lyrics "I'm by your side" and "Joy seems to". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking *p*.

say: _____ Then laughs at you _____ And

pp

Andante

flies a - way _____ Not a

ppp

ARMAND

friend! Cut dead!

Be - ware _____ the song of the Si - rens, It

f

fills the heart with re - gret Their eyes are a snare, Of their

kis - ses be - ware who loves them can ne'er for - get.

LOLOTTE (despairingly) ARMAND (bitterly)

Ar - mand! You Sir - en!!

ff Fine.

Nº 11. Entre Acte.

Music by
LEO FALL.

Maestoso (broadly.)

The musical score is written for piano and consists of four systems. The first system begins with a treble staff containing a single note (F4) and a bass staff with a whole note chord (F2, A2, C3). The dynamic is marked *ff*. The second system continues with similar chords in the bass staff and a melodic line in the treble staff. The third system features a melodic line in the treble staff with a fermata. The fourth system concludes the piece with a final chord and a repeat sign.

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Waltz tempo.



First system of musical notation. The treble clef staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass clef staff plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).



Second system of musical notation. The treble clef staff features a melodic line with a crescendo leading to a fortissimo (*f*) section, followed by a decrescendo to piano (*p*). The bass clef staff continues the accompaniment. Tempo markings include *rit.* (ritardando) and *a tempo*.



Third system of musical notation. The treble clef staff has a melodic line with a decrescendo from fortissimo (*f*) to piano (*p*). The bass clef staff continues the accompaniment. Tempo markings include *rit.* and *a tempo*.



Fourth system of musical notation. The treble clef staff features a melodic line with a crescendo leading to a fortissimo (*f*) section, followed by a decrescendo to piano (*p*). The bass clef staff continues the accompaniment. Dynamics include *f* and *p*.



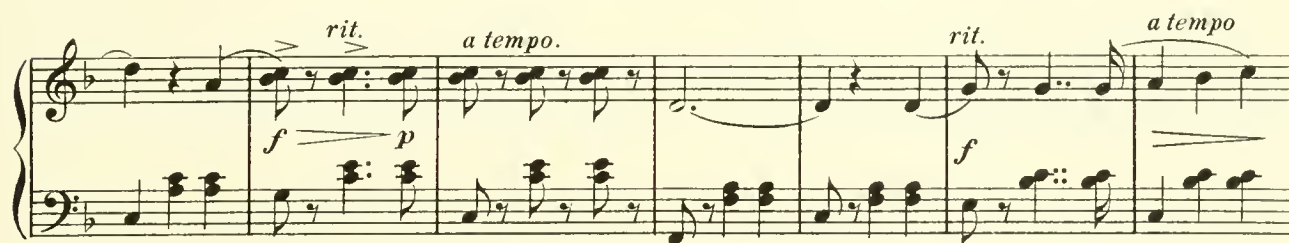
Fifth system of musical notation. The treble clef staff has a melodic line with a decrescendo from fortissimo (*f*) to piano (*p*). The bass clef staff continues the accompaniment. A *rit.* (ritardando) marking is present.



Sixth system of musical notation. The treble clef staff features a melodic line with a decrescendo from fortissimo (*f*) to piano (*p*). The bass clef staff continues the accompaniment. Dynamics include *f* and *p*.



Waltz tempo.





Nº 12. Grenadier Song.

Love Makes The World Go 'Round

Lyric by
HARRY B. SMITH

(Frau Eisenbehr.)

Music by
LEO FALL

Moderato con moto

sf *f* *p*

f *p*

CHORUS

Come out Frau Ei-sen-behr We're waiting here for you

To leave you we pre-pare. Come here, our bills are due. —

f *p*

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FRAU EISENBEHR

Here la-dies and gen-tle - men:

Al-ways on hand. An-y com-plaints? If so, be gin I've

been a sol-dier and I've run this ta-vern by strict dis-ci - pline, 'Tis mar-tial law

CHORUS

reg-u-lates all at my inn. A vet'-ran am I as you're a-ware. Bra-va, Frau Ei-sen-

Bra-va, Frau Eisen

FRAU EISENBEHR CHORUS

-behr! Of bat-tles I've seen my full share. Bra - va, Frau Ei - sen -

-behr! Bra - va, Frau Ei - sen -

FRAU EISENBEHR CHORUS FRAU

behr! You'll no-tice my style mil-i - taire.— Bra - va, Frau Ei - sen - behr! My

behr! Bra - va, Frau Ei - sen - behr! .

EISENBEHR CHO.

coun-try still I serve with care, The Kais-ers' cross you see I wear.— Of

Of

all you say we are a - ware. We know your ree - ord

mil - i - taire. Our brave Frau Ei - sen - behr.

In Parade March tempo
FRAU EISENBEHR.

Sol - dier was I, and marched a - long with oth - ers to the

fields of bat - tle. With my ean - teen I've stood se - rene and

heard the bul-lets rat - tle. The Kai - ser of - ten smiled at me and

said he thought me fair, In fact I was his fav'-rite vi-van - diere.

FRAU EISENBEHR

1. One night the Kai - ser made in pers-on The
2. The Kai - ser said Such things are shock-ing, At

rounds of camp for ob - ser - va - tion, And there a cer - tain
dis - ci - pline, young man, you're mock-ing, So back to camp, you're

sen - try caught, Who to his du - ties gave no thought. I
in dis - grace, Your Em' - pror here shall take your place." And

blush to say his oe - cu - pa - tion Was noth - ing less than
then to me, "My dear, be wis - er; don't flirt with sol - diers;

a flir - ta - tion. That sen - try had his sweet - heart there; The
here's your Kai - ser." I blush to say ere he left me. The

sweet-heart was a cer - tain vi - van - diere. "Let
Kai - ser stole a kiss or two, or three. "Oh

him be shot," was or - dered cold ly; But
Sire," I said, my self ex - eu - sing, All

I just laughed and spoke up bold - ly "Your
dis - ci - pline our camp is los - ing." He

Ma - jes - ty said: him - self has found It is
laughed and said: "I too have found ,It is

love, it is love, it is love. Makes the world go 'round."
love, it is love, it is love, Makes the world go 'round."
1-2 Tra - la -

- la - la, tra - la - la - la, tra - la - la, tra - la - la, tra - la -

CHORUS

la - la - la Tra - la - la la - tra - la - la - la tra - la -

1

la - la - la - la - la tra - la - la - la - la! The

2.

la - la - la - la - la - la tra - la - la - la - la!

Hm! She is the one Girl.

Lyric by
HARRY B. SMITH.

Music by
LEO FALL.

Moderato

The musical score is written for voice and piano. It begins with a 'Moderato' tempo marking. The key signature has one flat (Bb) and the time signature is 6/8. The score is divided into three systems. The first system shows the vocal melody and piano accompaniment. The piano part starts with a piano (p) dynamic. The lyrics are: 'One face haunts my dream-ing, Whose I made love sin-cere - ly, And'. The second system continues the melody and accompaniment with lyrics: 'eyes bright-ly beam-ing, Looked fond-ly in mine for a - while; — To I'd won her near - ly, But just when I thought she was mine, — My'. The third system concludes the piece with lyrics: 'those eyes so ten - der, My heart made sur - ren - der, And her arms she e - vad - ed, Then all my hopes fad - ed, What a'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

One face haunts my dream-ing, Whose
I made love sin-cere - ly, And

eyes bright-ly beam-ing, Looked fond-ly in mine for a - while; — To
I'd won her near - ly, But just when I thought she was mine, — My

those eyes so ten - der, My heart made sur - ren - der, And her
arms she e - vad - ed, Then all my hopes fad - ed, What a

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lips, - When those lips with mine met! Can I ev - er for -
 shame! Left my heart to re - pine; We were play - ing the

get, Her 'lur - ing smile. — She was
 game, Of match and flame. — Now my

not like the rest of the girls I'd car - essed, And I
 fol - ly I see, she was laugh - ing at me, She can

felt, kiss - ing her, Like a mere am - a - teur, The
 fool oth - er men, For me, nev - er a - gain; If

touch of her hand up - on mine — Was di - vine — Oer
she were here now, I would say. — “Good - day!” — Find

me you have wov-en a spell, Ma - belle. —
some oth-er vic-tim a - dieu, I'm through! —

f

And.

Valse Moderato

Hm! She is the one girl! Hm! She is the fair-est!
Hm! She is the one girl! Hm! Now I dis-cov-er!

p

Hm! No one is like her! Hm! She is the rar-est!
Hm! How she has won me! Hm! How much I love her!

What - ev - er she _____ may be, _____ She's the one

girl for me; _____ If she be saint or sin -

ner, Hm! Hm! Hm! I'm going to win her!

win her. Hm! _____

No 14. Finaletto.

Lolotte, Frau Eisenbehr, Hannibal.

Lyric by
HARRY B. SMITH.

Music by
LEO FALL.

March tempo

pp

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LOLOTTE

FRAU EISENBEHR

HANNIBAL

'Tis bet - ter far than

'Tis bet - ter far than

'Tis bet - ter far than

Accompanying piano part for the first vocal system, featuring a steady eighth-note bass line and chords in the right hand.

rail - way car, The dil - i - gence built for two. In

rail - way car, The dil - i - gence built for two. In

rail - way car, The dil - i - gence built for two. In

Accompanying piano part for the second vocal system, continuing the eighth-note bass line and harmonic support.

ev - 'ry case 'Tis just the place for

ev - 'ry case 'Tis just the place for

ev - 'ry case 'Tis just the place for

coup - les to bill and coo. A

coup - les to bill and coo. A

coup - les to bill and coo. A

hon - ey - moon trip On rail - way or ship Em -

hon - ey - moon trip On rail - way or ship Em -

hon - ey - moon trip On rail - way or ship Em -

bar - ass - es groom and bride, It can - not ap -

bar - ass - es groom and bride, It can - not ap -

bar - ass - es groom and bride, It can - not ap -

proach The old pri - vate coach Where they're a - lone side by

proach The old pri - vate coach Where they're a - lone side by

proach The old pri - vate coach Where they're a - lone side by

side. _____

side. _____

side. _____

Allegro

ff

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